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Tri Hita Karana as a Foundation Development of Wayang Wong Millennial Performance

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The development of the Wayang Wong performance art which involves the millennial generation is based on the philosophy of Tri Hita Karana. In particular, Wayang Wong focuses on the order of values as well as cultural identity related to the happiness of the Balinese Hindu people. This scientific article discusses (1) Why is Tri Hita Karana the basis for the development of Wayang Wong in millennials?; (2) How does the implementation of Tri Hita Karana influence the development of Wayang Wong as a millennial performance art?; (3) How does the implementation of Tri Hita Karana influence the development of the Wayang Wong strengthen the cultural identity of Bali? This article was compiled based on the results of qualitative research. Data was collected by observation techniques, documentation studies, and in-depth interviews with selected informants including art performers, Wayang Wong millennial spectators, and observers of Balinese culture. Qualitative descriptive analysis was conducted by applying symbol theory and practice theory. The results showed that: (1) Tri Hita Karana was used as the foundation for the development of Wayang Wong for millennials because Tri Hita Karana is a concept of happiness in Bali; (2) The philosophy and values of Tri Hita Karana are implemented in the millennial form of Wayang Wong which reflects the harmony of human relations with God (parahyangan), human relations with humans (pawongan), and human relations with nature (palemahan); (3) The application of the Tri Hita Karana concept in the development of Wayang Wong in millennials can save the sustainability of Wayang Wong performing arts in Bali. This is because it is able to arouse millennial tastes to inherit the Wayang Wong performance art and be able to strengthen the cultural identity of the Balinese Hindu people.

Key words: *Development of Wayang Wong Millennial, Tri Hita Karana, Cultural Identity, Balinese Hindu People.*

Introduction

A prominent feature of Balinese Hindu life is art and culture. Culture is a matter of great influence on collective satisfaction (Tejayadi et.al., 2019). Therefore there is a focus in the Bali Regional Regulation of 2012 on the development of cultural tourism. Cultural tourism is one type of tourism which its development is supported by cultural factors, namely, Balinese culture imbued with Hinduism. The target of cultural tourism development is the realisation of harmonious and balanced progress between the tourism and cultural sectors. Tourism activities are expected to run in harmony with the local culture which is rooted in the noble values of Hinduism (Ruastiti, 2005; Ruastiti, 2010; Ruastiti, 2020).

Bali's cultural tourism has experienced a boom since the 1980's and has been marked by the presence of cultural values brought by foreign tourists including individualism, materialism and consumerism. The presence of these various schools may indirectly threaten the existence of cultural values and the personality of Balinese Hindu society. Therefore, Ida Bagus Mantra, the Governor of Bali at that time, wanted Bali to be built with a local personality. The focus of this personality was the culture of Balinese art based on Hinduism.

The relationship between Hinduism with art cannot be separated because religious teachings foster a very deep sense of art in society. The term art intended here is not art in the strict sense, but aesthetics. The definition of aesthetics according to Mantra (1996) is the beauty that drives humans to be creative and dynamic in their attitudes to achieve inner satisfaction and sharpen their institutions. Dynamism in an attitude fosters creativity. Furthermore, humans can advance and be respected if they show high performance. It is feared that the creativity that characterises Balinese art will be degraded by the rapid modernisation and development of Bali (Sadiartha, 2016; Dyatmikawati and Ruastiti, 2020).

The creativity of Balinese culture and art must be maintained, among others by reviving endangered arts and cultures (Swandi et.al., 2020; Ruastiti, 2017; Ruastiti, 2018; Ruastiti and Pradana, 2020). Among Balinese arts which are now threatened with extinction, displaced amid the development of modern arts are Wayang Wong performance art. Wayang Wong performing arts in Bali is only staged by players and spectators of people who are of previous generations p. The scarcity of the performing arts can be seen from the number of sekaa who still survive and the number of their performances made as part of traditional ceremonies, surviving in several places including in the Village of Tadap, Tabanan Regency, in Tonja Denpasar Village, and Tanjung Benoa Village in Badung Regency. The interested ones are only the older generations even though Wayang Wong is a performing art that is full of guidance, besides being a spectacle that entertains the public (Suryani, 2017; Ruastiti, 2019).

There is an increasing threat to the existence of puppet art on the as well as the need to develop Wayang Wong as a form of educational media for the millennial generation. Therefore, the Indonesian Art Institute (ISI) Denpasar research team collaborated with Sanggar Paripurna Gianyar to develop innovative Wayang Wong performing arts with the play "Cupu Wong Astagina's Bead". This Wayang Wong millennial show is deliberately designed in a new form, involving players from the millennial generation. A total of 120 millennial children from kindergarten to high school were included in fostering the endangered Wayang Wong performing arts in Bali.

Based on the evaluation results obtained in 2019 regarding the Wayang Wong millennial performances, it was found that the response of Balinese youth to the new packaging of the Wayang Wong performance art is quite positive. Millennials in Bali love the Wayang Wong "Cupu Manik Astagina" performance because the model of the show has been adapted to their cheerful, dynamic, sportsman-like character which enjoys cybermedia. This can be seen through the presentation, choreography, and the performance of this art.

Cupu Manik Astagina's innovative Wayang Wong performance arts contains the values of ethical education, and courtesy displayed in today's performance art following their character and taste. Educational values need to be conveyed in a way that is appropriate to the conditions of the situation (Dharmika, et.al., 2020). The collaboration of traditional art media and modern technology media is a strategy of revitalising local wisdom (Pradana, 2018a). The meaning gives affirmation about the state and reaction to the nature of cultural values (Pradana, 2018b). Children and adolescents in Bali interpret the innovative Wayang Wong performance art as a form of creativity and an expression of art. The identity of today's teenage art and the vehicle for viewing as well as the guidance of educational values can be seen as a counter-culture to the hegemony of popular culture presented through cybermedia and interpreted as new tourist attractions in Bali (Ruastiti, 2019).

The development of performing arts opens opportunities for creativity for artists, economic opportunities, as well as opportunities in fostering social relations and preservation of cultural identity (Pradana, 2018; Ruastiti, 2019). The development of innovative Wayang Wong performance art which involves the millennial generation is based on the philosophy of Tri Hita Karana, namely, the order of values as well as cultural identity related to the happiness of the Balinese Hindu people. The terminology Tri Hita Karana comes from Sansekerta which means three things that cause welfare or happiness. These three things are the harmonious relationship between humans and God Almighty (prahyangan), humans with humans (pawongan), and humans with nature (palemahan). Tri Hita Karana according to Hinduism is a balanced attitude of life and harmony between trust and devotion to God, serving fellow human beings, and loving nature based on their yadnya. The implementation of the Tri Hita Karana teachings is caused by harmony between these three dimensions as the

embodiment of the essence of the Weda namely eternal Satyam and Sivam or the highest truth and holiness (Mantra, 2006; Rai S. et.al., 2020).

As a form of local wisdom of Bali, Tri Hita Karana is a concept of cultural values that underlies various aspects of Balinese life including agriculture, tourism, arts, and culture. Related to this concept, this article discusses : (1) Why Tri Hita Karana is the basis for the development of Wayang Wong in millennials?; (2) How does the implementation of Tri Hita Karana influence the development of Wayang Wong for millennials?; and (3) How does the application of Tri Hita Karana develop the Wayang Wong for millennials and strengthen Balinese cultural identity?

Literature Review

This paper discusses Tri Hita Karana as a guideline for developing Wayang Wong as a millennial performance art. Following the topics discussed, there are several results of previous studies. Among them are publications concerning the implementation of Tri Hita Karana in agriculture, tourism, banking, and cultural arts.

The implementation of Tri Hita Karana's philosophy in agriculture, among others, was reviewed by Windia in her book titled "Transforming the Subak Irrigation System Based on the Tri Hita Karana concept" (2006). It is said that Tri Hita Karana is a philosophical foundation of subak farmers. In managing agricultural land ranging from the process of seeding plants, planting process, to harvesting agricultural products, subak farmers in Bali consistently maintain harmonious relations between humans and the creator (parhayangan). Humans must maintain relationships with others (pawongan), and with nature the environment (palemahan), and as a whole (Windia, 2006: 26).

In Wayang stories, themes about the environment have also been expressed. Among them, Sulaksono and Saddhono (2017) wrote a publication titled "Ecological Concepts in the Story of Purwa Leather Puppet". In this study, it was found that the story of the wayang kulit purwa is full of ecological values. The concept of the environment or natural conditions in the wayang kulit purwa performance is presented by the wayang master in the form of turbulence, poetry, pocapan, and prampogan. In addition to being a subject of the puppeteer, the concept of the environment is also found in stories and pictures, including in the story of Cupu Manik Astagina. In order to provide some context, the author will recount the story of Cupu Manik Astagina.

Once upon a time, Batara Surya gave a gift in the form of cupu as pica to Dewi Indradi. Cupu was finally given to Dewi Anjani who later became the struggle for two siblings named Arya Bang and Arya Kuning. Knowing this, Ghotama's receipt threw a cupu. Then it becomes a

Sendhang (lake) Sumala while the lid becomes a Nirmala sendhang. Because they were proven guilty, the three sons of Resi Ghotama, Anjani, Arya Bang, and Arya Kuning were convicted of tapa brata. Anjani is imprisoned through the practice of being naked, soaking wet, and the only visible part of the body is the head. When the Batara Guru was flying, he saw Anjani who was practicing imprison nyantoka when his lust immediately appeared, so his kama was dripping along with "sinom" or young tamarind leaves which were then consumed by Anjani. Not long after, Anjani became pregnant and later her son was named Bambang Senggono or Anoman.

Finally, Maharani et al. (2017) wrote an article titled "Pendet Dance's Moral Values in Tri Hita Karana Perspective As A Media Of Character Building Education For Early Childhood". It was concluded that the educational process can deliver someone as a dance artist according to market demand is the concept of 'collaboration' education. This occurs between formal and non-formal education, namely potential exploration through self-actualisation. The synergy between formal and non-formal education can be a media in mapping one's potential. Thus, this synergy can create harmony 'balance' in a person. Non-formal education is becoming a standard in character education such as Pendet dance for early childhood. The aim is to introduce the taste, function, and media of education that can be a reference and values for character education because there are moral values in dance, ideas in Tri Hita Karana.

Research Method

The location of research on Tri Hita Karana as the basis for the development of the Wayang Wong millennial performance was conducted in the area of Bali. This topic is important to study based on several reasons: (1) Tri Hita Karana as a philosophy as well as an ideology of Balinese Hindu life; (2) Tri Hita Karana underlies all aspects of Balinese Hindu life, including in the life of arts and culture; (3) The development of Wayang Wong millennial performing arts will continue to strengthen the identity and cultural existence of Bali if it is still based on Tri Hita Karana.

This scientific article is the result of research conducted using qualitative methods with a cultural studies approach. The data sources of this research are the Wayang Wong Millennial Performing Arts Cupu Manik Astagina itself, the millennial generation as performers, elders, puppet art figures, observers of puppet art, and spectators of the performing art's community. The data collection process was carried out through documentation studies, observations of Wayang Wong performances, and in-depth interviews with selected informants. The informants, among others, included the actors of puppet art, puppet art lovers, and observers of puppet art in Bali. Data analysis was conducted through the application of symbol theory and action theory. It is hoped that the results of this study will enrich the treasury of academic

research related to the implementation of Tri Hita Karana in the development of the Wayang Wong performance art in Bali.

Tri Hita Karana as a Foundation for the Development of Wayang Wong Milenial Performance

Tri Hita Karana's philosophy is used as a guide in the development of Wayang Wong as a millennial performance art. Tri Hita Karana is a tattwa about the happiness and harmony of life in Balinese Hinduism. Tri Hita Karana is interpreted as three causes of welfare, namely, Parhyangan, Pawongan and Palemahan. Parhyangan means harmony of the human relationship with God that is implemented through religious ceremonies and prayers. Pawongan means the harmony of human relations with fellow human beings which are implemented through the interaction of mutual tolerance and good communication in society. Palemahan means the harmony of human relations with the surrounding natural environment. To carry out the teachings of Tri Hita Karana, Hindus in Bali uphold moral conduct and perform ceremonies. A ceremony is a form of practice of Hinduism in Bali (Rai S. et.al., 2020a).

As stated by Soedarsono (2000), Wayang Wong performance is a total performance art because it includes various branches of art including dance, drama, literature, music, and fine arts. Various branches of art supporting Wayang Wong certainly require players who have expertise in various branches of art. Therefore, the Wayang Wong Millennial Group used in this study, claiming ISI Denpasar, intentionally involved various parties, namely musicians, dancers/performers, other supporting crews including supporters of the stage layout, sound system and lighting. Also, this innovative Wayang Wong is packaged under the premise that children are now "held hostage" by various modern games.

In general, this Wayang Wong millennial performance art innovations include: (a) the composition of the story with a contemporary touch according to the 4.0 era, namely Cupu Manik Astagina - tempest gem that occurred in the life of Rsi Ghotama's family; (b) setting the scene/plot of the story favoured by millennials. Following the storyline, an artistic LCD lamp background is used, including scenes in the forest, park, and hermitage; (c) characterisations featuring dynamic millennial characters, from the handsome figure of Arya Bang and Arya Kuning to magic monkeys (Subali and Sugriwa); (d) Balinese traditional gamelan wayang, combined with digital music compositions (keyboard & bass); and (e) the use of stage technology following the development of the current digital era, namely LCD lights and other decorations, including tree accessories, flowers, and butterflies in the park. Innovative also includes a variety of movements, choreography, plays, appreciation of the personality of each character, the dialogue, and the accompaniment of the performing arts accompaniment (Ruastiti, 2019).

The Wayang Wong performance art that involves the native generation and performs the story of Cupu Manik Astagina. Starting from the curiosity of Arya Bang and Arya Kuning towards Cupu Manik Astagina which is owned by Dewi Anjani. This is because Dewi Anjani did not want to lend Cupu Manik Astagina to Arya Bang and Arya Kuning. They both reported this to their father, Rsi Ghotama. The Rsi Ghotama was very surprised at Cupu Manik Astagina which was owned by Dewi Anjani. Rsi Ghotama asked about the origin of the cupu manik to his wife, Dewi Indrani. The Rsi Ghotama was angry because Dewi Indrani could not explain the cupu manik. The sage cursed Dewi Indrani to stone and threw the cupu manik into the forest. The three children competed to pursue the Cupu Manik Astagina. In the forest, where the fall of the bead turned into a large pool, Arya Bang and Arya Kuning immediately threw themselves into the pool to get the Cupu Manik. They turned into magic monkeys, while Dewi Anjani who only dipped her hands and face into the water, only her face and hands changed like monkeys. Rsi Ghotama was very sad about this incident, then asked that his three children be imprisoned to restore his form to normal (Ruastiti, 2019).

According to Walujo (2000), Wayang performances can be seen a picture of human life in the universe. Therefore it is often said that Wayang performances are entertainment in the form of spectacles that contain guidance to understand order. The story of the Wayang Wong Millennial Cupu Manik Astagina is basically a tragedy that happened in the life of Rsi Gotama's family. The unreasonable attitude of the Rsi Ghotama, who cursed his wife became a stone against the background of the indiscretion of Dewi Indrani who had received a pica in the form of Cupu Manik beads from Dewa Indra.

Although in the form of a tragedy, in general the Cupu Manik Astagina story teaches about the philosophical values of Tri Hita Karana, which is a balanced life attitude between worshiping God by serving others, and developing compassion for fellow humans and developing compassion for the natural environment. The philosophy of Tri Hita Karana animates the breath of life of the Balinese Hindu and makes Bali harmonious both in the macro-cosmos and in the micro-cosmos.

Figure 1. Three Dimensions of Tri Hita Karana's Philosophy (Doc. Ruastiti, 2019)



There are several fundamental reasons that Tri Hita Karana's philosophy is used as a foundation in the development of Wayang Wong for millennials. First, Tri Hita Karana is a concept of happiness for the Balinese people. In Sanskrit Tri means three, Hita means as long as/prosperous/happy, Karana means cause, so Tri Hita Karana has the meaning of three causes safety and prosperity. The three causes of prosperity, safety, happiness are created from a balanced and harmonious relationship between humans and God, humans and humans, humans and nature in a unified whole. In Bali, the three forms of relationship are each called parhyangan, pawongan and palemahan (Mantra, 2006).

Second, Tri Hita Karana is a cultural value that is believed by the Balinese Hindu community. Cultural values are the most abstract level of the customs or culture of a society. A cultural value system consists of concepts that live in the minds of most members of the community about things they consider to be valuable, valuable in life so that they can function as a guide that gives direction and orientation to the members of their community. Something valuable is regulated collectively is also protected by law (Atmaja et.al., 2019). Protection and normative arrangements are needed given the importance of the cultural value system as an abstraction of the main and valuable problems in social life so that cultural values are a goal for the supporting community. Value is everything, that is concerned with humans regarding everything good and bad as an abstraction of human views in society. This can be seen in the statement that “cultural values are a very important element in people's lives” (reference). Life cannot be separated from cultural values. Thus, these values are very

broad and can be found in behaviours in life that is widespread in the universe (Soeleman, 1992). Tri Hita Karana is a cultural value that is believed by the Balinese Hindu people to achieve true happiness.

Third, Tri Hita Karana is an ideology that is believed and championed by the Balinese Hindu community. Based on the principle of severity, the Balinese Hindu community always seeks to establish a harmonious relationship with Ida Sang Hyang Widhi Wasa (God Almighty) with all its manifestations, upholding the principle of Pawongan, namely, establishing harmonious relations with each other based on Tat Twam Asi, as well as upholding the principle of penance, that is establishing harmonious relationship with the environment such as the expression of a manic ring cecu or like a baby living in his mother's womb.

Tri Hita Karana Implementation in Wayang Wong Milenial

In accordance with Barthes' semiotics (date), the cultural values of Tri Hita Karana are implemented in the Wayang Wong Millennial Cupu Manik Astagina play that reflects the harmony of the human relationship with God (parhyangan), humans with each other (pawogan), and humans with their environment (palemahan). According to Barthes (date), semiotics is a part of epistemology that can be used to study the meaning of signs. Through signs can be understood as the values that develop in the symbols of community life. In his mindset, Barthes considers semiotics to consist of two levels of signification, namely the level of denotation and connotation. Denotation is a level of signification that explains the relationship between the signifier and the signified in reality which results in an explicit, direct and certain meaning. Whereas connotation is a level of signification that explains the relationship between the sign and the sign-in which the meaning is not explicit, indirect, and uncertain. The connotation is an abstraction in the human mind that can be called a myth, it can function to uncover and justify the dominant symbols prevailing in the society. Extraordinary meaning is inseparable from the symbolic nature and it is very potential as a collective truth. Pradana (2017) argues that specialisation in culture requires trust and relationships between cultural actors and supporters.

Myths arise because of the perception behind cultural signs, that have mysterious meanings and it can make people believe in the attached noun. Myths arise for a while and sink for a certain period because they are replaced by other myths. Myths can change according to changes in cultural values in which they develop. Myth does not refer to mythology in everyday terms like traditional stories, but rather a way of meaning. As Cupu Manik Astagina in the Wayang Wong millennial performance is a form of traditional Balinese story carving which is interpreted as educational entertainment because it still highly respects the essence of Tri Hita Karana.

First, efforts to establish harmony with Hyang Widi Wasa as almighty God were the main points before the performance of the Wayang Wong millennial performance. The spiritual section of the shadow puppets group prayed that the performance would be protected by Him and run smoothly. Besides being actualised by this Wayang Wong millennial support team, the substance of the Cupu Manik Astagina story also teaches about the existence of humans who are required to establish harmonious relations with their Lord.

Figure 2. Hanoman accompanied by little monkeys in Wayang Wong Millenial Cupu Manik Astagina (Ruastiti, 2019).



Teachings to always be devoted to Hyang Widi Wasa, as well as the need for humans to be aware of the existence of retribution from every human deed (karmapala). This is reflected in the final round of the Cupu Manik Astagina story that the three sons of Resi Ghotama (Dewi Anjani, Subali, and Sugriwa) did a meditation to beg for mercy, and to worship God before they changed their physical appearance to normal (Ruastiti, 2019).

Table 1: Implementation of Tri Hita Karana in the Story of Cupu Manik Astagina (Ruastiti, 2019).

<i>Prahyangan</i>	<i>Pawongan</i>	<i>Palemahan</i>
a) Teachings to always be entitled to <i>Hyang Widi Wasa</i> b) The need for humans to be aware of <i>karmapala</i> c) Awareness or recognition of human error and wrong doing d) Efforts to repent and establish a harmonious relationship with their Lord.	a) Teachings to always do good (<i>dharma</i>) to others b) Love in family / community life c) Respect in community life d) Honesty, sincerity, happiness, challenges and competition in living life e) Having a passion for learning (seeking knowledge) and an attitude of wanting to improve	a) Teachings to always care for and harmonise the environment b) Respect and be harmonious with the environment c) Harmonise and preserve the environment

The second focus is on human social relations that are harmonious with each other. This is reflected in the relationship between the supporters of this Wayang Wong performance art. Various art performers (dancers, musicians, choreographers, other support teams) can work together and collaborate harmoniously, so that this Wayang Wong millennial performance art can be held. The principle of pawongan is also reflected in this Wayang Wong millennial performance, which is in the form of teachings to always do good (*dharma*) to others. In this connection, the story of the Cupu Manik Astagina reflects one's ethical behaviour in the sphere of family and community life. The Cupu Manik Astagina story also reflects the importance of honesty and openness in the family. Dishonesty can cause anger - such as Resi Ghotama, who becomes angry with Dewi Indrani, who is not frank about the existence of cupu beads. The Cupu Manik Astagina story also teaches the importance of sincerity, devotion, as well as challenges and competition in living and living as shown by the three sons of Resi Ghotama: Dewi Anjani, Arya Bang and Arya Kuning who competed to achieve the cupu beads.

Third, the story of Cupu Manik Astagina (CMA) reflects on the teachings so that humans will be beautiful and environmentally sustainable. Humans must take care of and preserved natural environment. This is reflected in, among others, the layout of the stage in the park and in the forest, where plants, butterflies, and flowers are so beautiful, as well as scenes of puppet characters who are familiar with the forest landscape. Manuscript Cupu Manik Astagina (2019), Wayang involves the story of humans in the universe (gumelaring bhawana), the interaction between humans as the almighty bhuana and the universe as the great bhuna.

Through wayang performances can be seen as a picture of human life in the universe, so it is often said that wayang performances are entertainment in the form of spectacles that contain guidance to understand the order (Walujo, 2000:83). In the puppet show, there is a visualisation in the form of mountains of pentagons which implies that, there are five things that are highly coveted by all living creatures on this earth, namely safety, happiness, welfare, justice, and peace. The mountains are also the embodiment of the universe and all it's contents as a whole, such as mountains, sea, vegetation, animals, and humans (Ruspawati and Ruastiti, 2019).

Strengthening the Hindu Cultural Identity of Bali

Philosophy is a source of essential knowledge for a human being (Pradana, 2017a). The philosophy of Tri Hita Karana is a foundation that originates in Hinduism which is universal in the life of every religious community in the world. Tri Hita Karana emphasises harmony and the principles of togetherness in the life of mankind. Living harmony amid a sincere and pure atmosphere of togetherness, naturally becomes the dream of every human being wherever they are without distinguishing the flow or belief (Windia and Dewi, 2006). The basic application of Tri Hita Karana arouses the taste of millennials to inherit the Wayang Wong performance art.

Through the development of Wayang Wong millennial performance, the process of cultural inheritance from the next generation can be carried out. The process of inheritance of Wayang Wong performing arts from generation to the next generation through a learning process that takes place formally and informally. The formal learning process takes place from children in PAUD to tertiary institutions (PT), while the informal education process takes place through enculturation and socialisation in the family environment. As Anthony Gidden(2003) explains, the role of parents is so important to conduct socialisation and enculturation of cultural values to children as the next generation. The basic application of Tri Hita Karana in the development of Wayang Wong millennial performance can save the sustainability of Wayang Wong performing arts in Bali which today is endangered. Thus, this can guarantee the diversity of Balinese cultural traditions.

The performing arts of Wayang Wong will rise again when able to develop into part of tourist attractions. Tourist attractions are a reason for tourists to visit a place (Pradana, 2019). The art of Wayang Wong as a millennial performance art is intentionally designed so that it can be displayed as part of a prestigious tourist attraction and it can attract the attention of tourists who are present on the island of Bali. To continue to exist, Wayang Wong needs to be commodified as a cultural production that has standardisation, massification, and commodification (Adorno, 2002). As stated Erawan (1989), one of the developments of tourism is to open up opportunities for millennial generations to carry out synergistic Wayang Wong Arts and tourism management between various parties including both the public and the government. The implementation of synergic governance is needed in the management of sustainable tourism (Shaw, 1997). Synergic governance will enable optimal community empowerment processes to improve welfare. This has been proven by supporters of the Wayang Wong millennial performance. Besides being able to involve at least 120 Balinese millennials, the Wayang Wong ISI Denpasar and the Gianyar Plenary Studio are able to elaborate various artists from various backgrounds including musicians, dance artists, choreographer, and tourism event organisers to support the existence of this Wayang Wong millennial performance for commodified and sold in the tourism market.

Wayang Wong Millennial arts performance can be commodified because it is designed in such a way, produced and distributed to consumers as a spectacle according to market demands. Commodification is a necessity to guarantee the existence, development, and continuity of the existence of Wayang Wong in Bali. The Wayang Wong millennial has a great potential to be a tourist attraction. As proven by Ruastiti (2010), the staging of new creations of traditional Balinese performing arts can attract the attention of tourists. The innovative Wayang Wong performance art can continue to be developed as an alternative menu of attractive tourist attractions to be accepted by tourists visiting Bali.

With the acceptance of Wayang Wong Milenial performing arts in the world of tourism, this will automatically support the sustainability of Balinese cultural tourism. Sustainability in cultural tourism shows the existence of cultural performance provisions for the benefit of tourism in a sustainable manner (Ruastiti et.al., 2018; Ruastiti et.al., 2018b; Pradana and Pratiwi, 2020). Sustainable cultural tourism in Bali is an effort to develop tourism by striving for the sustainability of natural resources, improving the welfare of local communities and creating a balance between natural and cultural resources, the welfare of local communities and tourist satisfaction (Ardika, 2013; Ruastiti et.al., 2019a; Ruastiti, 2016; Ruastiti et.al., 2019b; Ruastiti et.al., 2019c; Ruastiti et.al., 2020).

The key indicators of sustainable tourism development in Bali are tourism development that guarantees: (1) economic sustainability, (2) ecological sustainability, and (3) socio-cultural sustainability. Efforts to develop Wayang Wong millennial performance is based on the

philosophy of Tri Hita Karana which directly support efforts to develop sustainable tourism, while also strengthening the cultural identity of the Balinese Hindu community. As an artform, it can fulfill collective needs and strengthen cultural identity (Rai et.al., 2019).

The philosophy of Tri Hita Karana as the cultural identity of the Balinese Hindu community can be re-articulated through the Wayang Wong millennial performance art. This is in line with efforts to strengthen the cultural identity of the Balinese, including strengthening Hinduism with the use of Balinese language, traditional Balinese dress, and acting according to the teachings of Hinduism, reviving Balinese-style spatial concepts, and reviving various arts and traditions that are recognised as a form of revitalisation of Balinese culture.

Conclusion

Based on the description above it can be concluded that the three determinants of happiness and welfare of the Balinese Hindu community are Tri Hita Karana philosophy principles that are still believed by the Balinese Hindu community. Besides being implemented in various aspects of life, Tri Hita Karana's philosophy is the foundation for the development of Wayang Wong millennial because: (a) Tri Hita Karana is a concept of happiness in Bali, (b) Tri Hita Karana as the cultural value of Balinese Hindu society, and (c) Tri Hita Karana as the cultural identity of the Balinese Hindu people.

Following the theory of symbolism, the cultural values of Tri Hita Karana are implemented in the Wayang Wong miillennial Cupu Manik Astagina play that reflects the harmonious relationship with God (parhyangan), humans with each other (pawongan), and humans with nature (palemahan).

The basic application of Tri Hita Karana in the development of Wayang Wong millennial performance art can save the sustainability of Wayang Wong performing arts in Bali, and arouse the taste of millennial generation to inherit Wayang Wong performance art. Additionally, the development of Wayang Wong millennial performance art is also able to strengthen the cultural identity of the Balinese Hindu people.

Upon conducting this research, it is suggested that the performance of Wayang Wong millennial performance art which is based on the philosophy of Tri Hita Karana is positively welcomed by the millennial generation of Balinese people and is able to strengthen the cultural identity of Balinese Hindu society. Therefore, to ensure the sustainability of this innovative Wayang Wong performance art, it should be massively promoted to the younger generation in Bali through both formal and non-formal education.



Novelty

Because it is based on Tri Hita Karana, the Wayang Wong millennial performance received a positive response and was received both by the elderly who understood the philosophy of Tri Hita Karana and the millennial generation who were the target of developing this innovative Wayang Wong performance art. The development of Wayang Wong millennial performing arts based on Tri Hita Karana can enrich the repertoire of Balinese Hindu art and cultural traditions.

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